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CASUAL and INSTINCTIVE RESEMBLANCES

BETWEEN POE and THE ORIENTAL

Submitted by

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OUTLINE

	Page
Introduction.....	1
General Similarities	10
Philosophical Similarities.....	15
Poe's Mysticism..1.....	27
The Orientalism of Poe's Style.....	36
Poe's Oriental Vocabulary.....	42
Orientalism in Poe's Poetry.....	44
Poe's Short Story.....	47
Conclusion.....	52
Appendix A.	56
Bibliography.....	66

INTRODUCTION

Introduction

Among the peaks of the Alps, one of the most extraordinary is the Weisshorn. It is less massive than Mount Blanc, and less striking than the Matterhorn, but more difficult to scale, and more beautiful than either. The tourists that flock in bands to Switzerland every summer seldom see it, for it is hidden by other mountains. To know it, one must leave the crowds, and with a guide penetrate the heights. The view from the lofty summit if successfully climbed repays a thousand fold the dizzy climb, and the sight of its pure pyramidal form in lone grandeur is unforgettable. Edgar Allan Poe was to his contemporary poets as the Weisshorn is to the mighty surrounding mountains. Even today Poe remains somewhat of a mystery to his critics as does the Weisshorn to most travelers in Switzerland.

It is therefore tremendously hard to draw the right conclusions from the materials on Poe, because of the ever persisting speculations of his biographers. Thus, this

paper makes no claim to proving that Poe was influenced by the Orient or vice versa. It merely tries as accurately as possible to find some Oriental traits and characteristics which fit him more accurately than other American writers. Those tendencies which we may call Oriental seem to be instinctive rather than acquired. Incidentally if Poe had been ~~born~~ a native writer of the Orient instead of the Occident, his recognition would have been more immediate, and his place as a poet probably more assured.

It is also, his natural equipment, or endowment, and the wonderful perfection of his art that has carried his verse and prose over seas, and made him widely admired, imitated, and translated, as hardly another of the native writers, and because of this very endowment, he was condemned by his American public, criticized severely, and attacked vehemently. His poems to many of his contemporaries were "very valueless verse".(1)

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(1) C. A. Smith: "E. A. Poe; How to Know Him".

[illegible]

[illegible]

[illegible]

His writings were said "to lack the elements not only of great literature but of real literature"[1]. He was called "the jungle man"[2] and his manuscripts were "empty of thought"[3]. Yet oddly enough despite such biting criticism he survived while others in his place would have been obscured. The present American generation however is beginning to estimate him somewhat differently. America still tends to consider him a rather fantastic poet admitting his poetic genius but refusing to call him the greatest American poet as he is generally acclaimed abroad.

Europe indeed regards him as by far the greatest American poet. According to "The Edinburgh Review" of January 1910; France, Germany, Russia, Italy, and Spain consider him the chief of all the American literary men. In Russia we are told that he is known for his philosophical fables, tales,

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(1) L. E. Gates: "Studies and Appreciations" Chapter on Poe.

(2) C. A. Smith: "E. A. Poe; How to Know Him"

(3) Ibid.

and his discovery of new islands of beauty. The Russians have translated his poems and his stories in metre and have published them in their leading periodicals. C. Alphonso Smith tells us that he is known in Italy more than any other writer. "In Spain his name is as famous as Lincoln's"(1) and in France "he is truly alive today as the most living of French poets".(2)

The cause of this popularity abroad is probably that he is not representatively American at all. His work is far from representing a definite section of the country, as does Emerson's New England, or Lanier's the South, or Bret Hart the West. Poe's verse or prose might have been written anywhere in America. It has no local color, and does not reflect the native ideas or ideals, it tells nothing of the soil whence it springs, of the civilization behind it. But instead it shows a remote, mysterious, mystifiying soul, the

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(1) C. Alphonso Smith: "Poe; How to Know Him"

(2) Ibid.

(1) [illegible]

mystery of which is characteristic of many an Oriental poet.

As to the claim that Poe is Southern, it can hardly be justified. He is called a Southerner simply because he lived a part of his life in Virginia. He is not a Southerner, he never in any way reflects the South. Montrose J. Moses in his book of "The Literature of The South" says: "If it should be asked, where is Poe's claim to be called either Southerner or American, it might well be stated that no poet, no fiction writer, has less claim to the title than he. His imaginative faculty was not native to the soil, even as a book reviewer, he judged by old-world standards. As far as his Southern inclinations were concerned, he had no picturesque appreciation of local scenes, such as permeates the "Border Tales" of Simms, nor any healthy realization of the distinguishing marks of Southern life, such as stamped the work of Kennedy." (1)

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(1) Montrose J. Moses: "The Literature of The South"

America excluded him as a thinker from every section and state for various reasons. An obvious reason can be derived logically from the busy material, matter-of-fact, self-satisfied life about him, which was so out of harmony with his beauty-loving, ideal-worshipping soul, a soul that bears a striking resemblance to the souls of the Oriental poets. Probably because of this reason, he is the best known American poet abroad. Another, and possibly far deeper reason than this was Poe's temperament. It was foreign. He descends from an imaginative Celtic ancestry. Moreover when John Poe came to America in 1745 it was said that Norman-French blood ran in his veins as well as Irish. Morally and spiritually Edgar Allan Poe resembled his ancestors. The desire of the Irish to escape from the harsh world of reality, to a spiritual, to an ideal world, all the longing for the divine is to be found in him. To escape reality, just like the Oriental poets Poe sought a higher reality in mysticism, spiritualism, and dreamlands much as if he had read, understood, approved, and adopted their philosophies and literary principles. Had he been born in the Orient he

would have found a more congenial environment, without having to adapt himself.

Like most foreign men of letters, Poe was doomed forever to struggle with a hopeless and degrading poverty. Practically every Oriental poet of note had a similar experience, until aristocratic patrons generally came to his relief. American writers of Poe's age avoided poverty by various expedients. They were more practical; in other words they were thoroughly American. They possessed that quality which is lacking in the Orient and so strangely found in Poe. Longfellow was a professor, Emerson was a minister, Holmes was a doctor, Hawthorne found refuge in a minor government position, an expedient Poe tried in vain, and Lowell excaped by several routes. All were capable of doing a "side line" besides their major interest. This seems to be a native American characteristic not found elsewhere. The Oriental is trained for a definite position in life, and concentrates his time and energy in reaching his designated goal. If he fails he is helpless, unlike the American who meets the demand of every situation and circumstance. Poe

alone of his generation, and of the major American poets, unable to cope long with the world in any practical way remained the poet, the dreamer, the artist, dependent for a precarious living solely on the motion of his pen from left to right. He was the only example of his generation in America of the detached literary type, the traditional poet. There was no benevolent government, no patronizing aristocracy, and he starved. If he had been in the Orient he could easily have avoided this by substituting a sonnet of praise for his many applications for jobs. For this deficiency his practical countrymen have pointed their fingers of scorn. He did not belong in America. Few understood him and fewer sympathised with him. If he had had the shelter of some sympathetic and understanding public, capable of imparting a feeling of calm and security to his intellect, a sense of certainty in matter of physical comfort, this country might have witnessed the flowering of a genius who might have demanded respect and admiration rather than belated recognition in which scorn and pity played their part in his acceptance.

It is encouraging, therefore, to note that the

Orient have found in Poe among the American authors the poet of their predeliction. In the Western hemisphere he is generally studied as an effect of his unfavorable inheritance, of cramping poverty, and of uncongenial environment; in the Eastern hemisphere he is studied by his fruits, ~~and~~ not by his roots. ~~The~~ Students there are taught how to appreciate "The Raven" and not how he was dismissed from West Point for misbehavior. I thoroughly agree with Hervey Allan when he says that "It is always more just as well as more generous to judge a man's character by his work, rather than to judge his work by his life".(1)

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(1) Hervey Allan: "Israfel"

GENERAL SIMILARITIES

General Similarities

Not long ago literary boundaries existed cutting off alien peoples from the enjoyment of the National masterpieces of other countries. Shakespeare for example was not appreciated in France until some two hundred years after his death and now he is played and admired in Paris as well as in New York. In less than one hundred years from his death we wee Poe as much admired if not more in the Orient as in England and America. Doctor Nitobe, the great Oriental scholar was asked once whether he was familiar with the works of Edgar Allan Poe. "Familiar with them!" he answered, "We learn English in Japan from "The Raven" and "The Gold Bug". Poe is thus recognized as a standard of classical English in the Orient. Today the world is beginning to be more closely united and one quickly apprehends a foreigner's point of view, and recognition comes sooner to the foreigner; yet Poe's popularity in the Orient is not based on mere foreign acceptance, nor on the fact that he is used as a standard for classical English in some Oriental lands. The actual reason is that he was able to play on the emotional

strings of the Oriental mind. He was capable of interpreting Oriental feeling in Western language, and thus he has evoked a deep Oriental appreciation of his works. Loti and Chateaubriand among other foreign authors were able to penetrate the East. They succeeded apparently because they possessed what Poe had. In the preface of the "Desenchantee" the great French poet Chateaubriand is referred to as the "Oriental". It would not surprise me if soon the same term may be applied to Poe. He is rapidly charming the East with his melancholy poems and captivating the Levant with his grotesque stories.

Poe besides being a great prose and verse author if considered to be also a ballad singer, which fits the expectations and the requirements of Oriental standards of poetry. His ballads are extremely well measured, in this respect very much like the Arabic ballads. The Arab composes his ballads to the tempo and swing of his camel's marching. Long caravans march across the desert; just as the camel's steady swing bends the rider's body almost double, turning the unaccustomed traveler sick and giddy, so the Arab was

taught to sing his rhymes. The camel driver noted, very soon that as he hurried the pace of his recitation the long string. would raise their heads and step out with quickened steps. These creatures, stupid and vindictive though they be, are sensitive to some music or in any case to rhythm. Its four heavy steps gave a perfect metre. This was the (hîda), the song of the leading camel driver of the caravan. And here we have the origin of the prose metre spontaneously invented by the native genius of the Bedouin, springing from the force of circumstance in which his monotonous existence drags itself out.

Here, then we see the Arab singing his way along his lengthy journeys and weaving poems of perfect measure as if he were instructed by a master artist such as Poe, or as if he had read Poe's "Effect of Poetry". Here, while alone, comes to his mind the image of his best beloved Fatima, or he laments Aysha, as Poe did Helen or Lenore. The Bedouin as well as Poe was isolated, he lived in a world of the imagination, he dreamt of oases, of the unreal waters of a foggy city;

both composed their ballads primarily to chant them not to sell them, and both were nomads, who never settled down to a fixed state, or an oasis, but drifted along with the wind.

Curiously enough the reasoning power of the Bedouin bears striking resemblance to Poe's logical powers of ratiocination. Poe was very much interested in mathematics, and it may be recalled that the world owes its Algebra and Chemistry to the Arabs, from which sciences developed the later forms of scientific reasoning. This kind of mental power in Poe gives us characters like "Le Grand"(1) and "Dupin".(2) A "Tribe Detective"(3) created by Awlad Nizaar shows similar autoral analytical powers in ~~an~~ Arabian writers. This "Tribe Detective" traced the criminal, described how he committed the crime, even stated whether he had one eye or one foot, through observing the mere steps of the horse or the camel ridden by the criminal. Possibly Awlad Nizaars' stories are fictitious,

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(1) E. A. Poe: "The Gold Bug"

(2) E. A. Poe: "The Murder of the Rue de Morgue"

(3) A. B. Khouri: "Madarej El Adab"

but the reasoning power is remarkable as in Poe's case. Many Oriental students are reminded of their "Tribe Detective" when reading about Le Grand or Dupin.

PHILOSOPHICAL SIMILARITIES

Philosophical Similarities

Leaving those general Oriental resemblances found in Poe, we shall attempt to point out more definite philosophical similarities; which I hope may further illustrate the extent of Poe's Orientalism. His philosophy of life is more Oriental in tone and atmosphere than Occidental, and one has to turn to his most cherished and ambitious design to find out the strange and striking resemblance. Both his religion and philosophy of life are revealed in "Eureka", to a much lesser degree in "Al Aaraaf", and in "Israfel". "Eureka" is his essay on the nature and destiny of the Universe. It is his philosophical masterpiece. It is the only writing that contains anything like a systematic statement of his religious conceptions. There, if anywhere, is to be discovered the kind of God that Poe conceived. If this conception resembles the Oriental, one has to admit that Poe whether directly or indirectly was interested if not directly in touch with an Oriental conception of God. His theme begins and ends with a pantheistic God who is all in all. In "Eureka" the poet's spirituality and his anti-

materialism are emphasized. He manifests neither monotheism nor theism. Rather he reveals pantheism. His universe has emanated from an eternal essence. Let us turn to Poe's own words:

> "Just as it is your power to expand or concentrate your pleasure (the absolute amount of happiness remaining always the same) so did and does a similar capability to this Divine Being, who thus possesses his Eternity in perpetual variation of concentrated and almost Infinite Self-Diffusion. What you call the Universe is but his present expansive existence. He now feels his life through an infinity of imperfect pleasures - the partial and pain-entangled pleasures of those inconceivably numerous things which you designate as his creatures, but which are really but infinite individualization of Himself." (1)

Then to turn back a little in Poe's book:

> "Matter, finally expelling the Ether, shall have returned into absolute Unity,- it will then (to speak paradoxically for the moment) be matter without attraction and without

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(1) E. A. Poe: "Eureka" XVI, 314

repulsion- in other words Matter without Matter- in other words, again Matter no more- In sinking into unity, it will sink at once into that nothingness which, to all Finite Perception Unity must be - into the material Nihility from which alone we conceive it to have been asked to have been created by the Volition of God.

"I repeat then - that the final globe of globes will instantaneously disappear, and that God will remain all in all. But are we here to pause? Not so, In the Universal agglomeration and dissolution, we can readily conceive that a new and perhaps totally different series of condition, returning, into itself - another more justified.....in indulging a hope that the process we have ventured to contemplate will be renewed forever, and forever, and forever; a novel Universe swelling into existence, and then subsiding into nothingness, at every throb of the Divine Heart".(1)

That this philosophy is Oriental is manifest to every one familiar with the East. This philosophy, essentially

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(1) E. A. Poe: "Eureka"

of India, resembles a scheme of thought first out-lined in the "Vedas", then developed in the "Upanishads", and finally perfected in the Vedanta philosophy. Thus in the "Upanishads" we read:

> "From Brahman by development into fire, water, earth, etc. the Universe has arisen...., so on the reverse path to that by which it has arisen it disappears into the very same Brahman, that is it is absorbed in his essence".(1)

Again the same document tells us, as Poe does, that this end of all things is only precedent to a new beginning:

> "That which he created takes back again becoming one with the being of beings in order then.....to begin the work afresh".(2)

Once more, the same idea is expressed in Maitrayana Brahmana:

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(1) Deussen: "The Upanishads" p. 180-181

(2) Ibid. p. 17

"He, at the destruction of the Universe, alone is on the watch. He wakes all this world, which consists of thought only". (1)

From a later time the Bhagarad Gita speaks to the same effect:

"All living beings....return back into my nature at the end of the world; at the world's beginning I recreate them anew". (2)

This represents a strange similarity to the quotation from "Eureka". The fact is that Poe's philosophy of life emphasizes more the intimate relation of all souls to the universal soul than do most Western philosophies. Thus he resembles the Orient. To him there is nothing inaminate - stories, trees, animals, man, all partake of the divine life. As early as 1841, in his "Island of Fay" Poe contends that all the Universe is endowed with vitality,

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(1) Deussen: "The Upanishads" p. 19

(2) Max Mueller: "Sacred Books of the East"

that our planet is alive:

> "We are madly erring, through self-esteem, in believi ng man, in either his temporal or future destinies, to be of more moment - in the Universe than the "Clod of the Valley" which he tills and contemns and to which he denies a soul for no more profound reason, than that he does not behold it in operation". (1)

So in "Eureka" he declares:

> "All these creatures - all those which you term animals, as well as those to whom you deny life for no better reason than that you do not hold it in operation - all these creatures have in greater or lesser degree, a capacity for pleasure and for pain: - but the general sum of their sensation is precisely that amount of happiness which appertains by right to the Divine Being within Himself". (2)

Before passing from the soul of things to the soul of man,

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(1) E. A. Poe: "Tales" IV 195

(2) E. A. Poe: "Eureka" 314. Also in "The House of Usher" 286

it is interesting to notice that the doctrine that the Universe as a whole, and every minutest part of it, has a psychic as well as a physical side or aspect, which doctrine now has prominent advocates among the Occidental thinkers, is not altogether absent from the Scriptures. In the New Testament St. Paul declares that the whole creation is waiting in pain and earnest longing for the coming of its release and its glorification in the day of the fullfilment of the children of God.

Poe's declaration, that the souls of men are God would have passed as a truism in India. To Western auditors and readers this perhaps sounds blasphemous, but it is far from being such to the Oriental sages. To them it meant only that the soul had come into its own by recognizing

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(1) The doctrine that of panpsychism. It is also the Arabian interpretation of Aristotle; That man's reason is a special mode of the expression of Divine reason.

(2) Romans: 8; 18-25

its oneness with God. Such a doctrine is the consolation of hundreds of millions of Oriental souls living under the influence of two leading Oriental religions; namely, Hinduism and Buddhism. To such Orientals the problem of salvation is how to escape from the Wheel of Life, life with its passions, desires, and miseries, of life following life in inexorable succession. The burden of it is well expressed by an Arabian poet:

> How many births are past, I cannot tell
> How many yet to come, no one can say
> But this alone I know, and know full well
> That pain and grief embitter all the way.

Where, therefore the soul is set free, by the knowledge that it is not, that all things are not, that only Brahman is, it loses itself with joy in the shoreless sea of the "one only, without a second".(1) Hence the great exhortation: "That from whence these beings are born, that by which, when born they live, that into which they enter at

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(1) Deussen: "The Upanishads" VI 2: 1

their death, try to know that. That is Brahman".(1) Hence also the satisfaction with which the return to Brahman was contemplated: "As from a blazing fire sparks, being like unto the fire, fly forth a thousand fold, thus are various beings, brought forth from the Imperishable, and return thither again".(2)

This doctrine of transmigration fascinated Poe's mind, as it does the minds of many Orientals. It comes to expression in "Morella", "Ligeia", "Metzeungerstern" and "The Oval Portrait". To such a man as Poe the thought of an eternal sleep, or the emerging of his individuality in the over-soul, had comfort. In his verse as well as in his prose this is revealed. In 1829 he sang of maiden, angel, and seraph lover in his distinguished verse:

"Sweet was their death - with them to die was life
With the last ecstacy of satiate life -
Beyond that death no immortality-
But sleep that pondereth and is not "to be"

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(1) Deussen: "The Upanishads" III 1

(2) Ibid.

And there - oh! may my Eternity - an yet
how far from Hell!" (1)

And he prays for "The Sleeper", dead in all her youthful beauty:

"Oh, may her sleep
Which is enduring
.....I pray to God that she may lie
Forever with unopened eye". (2)

From his prose work we have an expression from "Bernice", which has the added interest of being thought autobiographical:

"To muse for long unweird hours with my attention riveted to some frivolous device on the margin, or in the typography of a book; to become absorbed for the better part of a summer's day, in a quaint shadow falling aslant upon the tapestry, or upon the door; to lose myself for an entire night in watching the steady flame of a lamp, or the embers of a fire; to dream away some common word, until the sound, by the dint of frequent repetition ceased to convey any idea whatever to

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(1) E. A. Poe: "Al Aaraf"

(2) E. A. Poe: "The Sleeper"

the mind; to love all sense of motion or physical existence, by means of absolute bodily quiescence and perseverd in".(1)

This process described in Poe's paragraph quoted above bears resemblance to the practices of the devotees of another Oriental philosophy, namely that of Yoga. Like the Vedanta, it is based upon the "Upanishads", and its purpose is to aid the soul to overcome ignorance and illusion in order that it may lose itself in union with the all-soul. The best means to that end are such as the hero of "Bernice" used, - musing on nothing; gazing fixedly at a light, or a tip of one's nose; repeating meaningless sounds and mystic syllables. Other Occidentals besides Poe who were attracted by such philosophies were Shopenhauer, and Max Muller. Shopenhauer(2) declared that the "Upanishads" had been the solace of his life and would be the solace of his death, and Max Muller admitted that he could learn from philosophy no better preparation for a happy death than that taught in

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(1) E. A. Poe: "Tales" p. 230

(2) Shopenhauer: "Parerga" p. 426

"Vedanta"[1]. No doubt, Poe derived such ideas as outlined above not directly from the Orient, but indirectly through his reading in translation and probably through French and German sources. If Poe's countrymen and the rest of the world want to condemn such passages in "Eureka", his cherished design, as insane and blasphemous, they convict themselves before the bar of high philosophical Orientalism of calling wisdom folly, and good evil.

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(1) Max Mueller: "Great Religions of the East"

POE'S MYSTICISM

Poe's Mysticism

The Orient is generally known to the Western world to be the land of mystery, of enchantment of dreams, of opium and hasheesh, of mysticism. I do not maintain that mysticism is altogether absent from the West. In fact some of the leading American poets have a mystical strain in them. But their mysticism is of a somewhat different cult. Poe belonged to the Oriental phase of mysticism rather than the Western. His mysticism differed from Jonathan Edwards' or Emerson's. However, in order to test the truth of this claim it is necessary to define the sense in which the word mysticism is used, and then see whether Poe is mystic in the Oriental sense or not.

Being a somewhat vague word, mysticism has been defined in a great variety of ways. But underlying nearly all the definitions and the popular conceptions of its meaning will be found in the idea of a dreamer concerning himself with remote and hidden things. Makers of allegories touching life are called mystics. Revelers in ecstatic fervors and fantastic fancies are called mystics. Worshippers

of the beautiful as a manifestation of supernal loveliness which the eye has never seen are called mystics. Believers in inspiration and the soul's union with the absolute and the Divine are called mystics. This is rather a wide range not confined to any religion. It stretches broad and rises high. But whatever its general manifestations, mysticism is always in quest and pursuit of feeling, meditation, and intention rather than didactic modes of thoughts and practical outcomes.

In the emotional sense every one who is not a crude rationalist and mechanist is somewhat of a mystic. By such a test every worthy artist and real poet is a mystic - and his works partake of the mystic quality. Whether those works will be unambigious and clear, or confusing and obscure, will depend upon the degree of genius and inspiration, upon the power of reason and expression possessed by the worker. Thus, no mystic of the highest order ever confuses mysticism with obscurity. Therefore, although Poe's works are clear, his analysis sure, and

his methods carefully reasoned - still he is a mystic. Although it is said that he hated mysticism, yet he himself furnishes proof to the contrary. He proclaimed himself a dreamer, whose happiness was to dream, and to him his visions were the sole realities.(1) In this belief in the dream life, Poe peculiarly Oriental in his type of mysticism. He was a dreamer mystic because as he said:

> "I am come of a race noted for vigor of fancy and ardor of passion. Men have called me mad; but the question is not yet settled, whether madness is or is not the loftiest intelligence - whether much that is glorious - whether all that is profound - does not spring from the disease of thought - from moods of minds exalted at the expense of the general intellect. They who dream by day are cognizant of many things which escape those who dream only by night. In their grey visions they obtain glimpses of eternity, and thrill, in awakening, to find that they have been upon the verge of the great secret. In snatches they learn something of the wisdom which is of good, and more of the mere knowledge which is of evil. They penetrate however rudderless, or compassless,

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(1) E. A. Poe: "Magnolia" P. 87, 88

into the vast ocean of the "light ineffable" and again, like the adventures of the Nubian geographer "aggressi sunt mare tenebrarum, quid in es esset exploration".(1)

The exaggerated tendency to exclusive day-dreaming is a mental habit of the Oriental mystic. Again to the same effect:

"The realities of the world affected me as visions, and as visions only, while the wild ideas of the land of dreams became in turn not the material of my every day existence - but in very deed that existence utterly and solely in itself." (2)

And yet his assumed autobiographic quotation:

"It is happiness to wonder; it is a happiness to dream."(3)

Other evidences are abundant that Poe steeped his soul in the day-dream type of mysticism. His interest in mesmerism, spiritism, the mysterious, and the uncanny powers at work in many of his tales, all prove how he dwelt in the

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(1) E. A. Poe: "Eleanore" 236

(2) E. A. Poe: "Bernice" P. 17

(3) E. A. Poe: "Morella" P.27

concommitants of mysticism and in a dream world of his own. Though he brought his work to perfection "with the precision and rigid consequence of a mathematical problem" with nothing "referable either to accident or intuition"(1) he was none the less a profound believer in intuition:

> "There are few thinkers who will not be surprised to find, upon retrospect of the world of thought, how very frequently the first, or intuitive, impressions have been the true ones... some of the most profound knowledge - perhaps all very profound knowledge - has originated from a highly stimulated imagination. Great intellects guess well....that initiative and seemingly casual perception by which we often attain knowledge, when reason herself falters and abandons the effort....."(2)

If there remains any doubt as to the right name for all this, let Poe himself give judgment.

> "The truth is that the just distinction between the fancy and the imagination (and which

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(1) E. A. Poe: "Philosophy of Composition" p. 195

(2) E. A. Poe: "A Chapter of Suggestion."

is still but a distinction of a degree) is involved in the consideration of the mystic. We give this as an idea of our own altogether. We have no authority for our opinion - but do not less firmly hold it. The term mystic is here employed in the sense of Augustus William Schlegel and most other German critics. It is applied by them to that class of composition in which there lies beneath the transparent upper current of meaning an under or suggestive one. What we vaguely term moral of any sentiment in its mystic or secondary expression. It has the vast force of an accompaniment in music. This vivifies the air; that spiritualizes the fanciful conception, and lifts it into the idea.... If we carefully examine those poems, or those portions of poems, or those prose romances, which mankind have been accustomed to designate as remarkable for the suggestive character which we have discussed. They are strongly mystic in the proper sense of the word." (1).

Besides Poe, in the Western world Jonathan Edwards, who was probably the greatest theologian and one of the greatest philosophers America has produced, was perhaps

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(1) E. A. Poe: "Criticism" p. 65, 66.

the most notable American mystic of the 18th century. As in Saint Augustine, so in Jonathan Edwards there were two men the logical theologian and the intense mystic palpitating with awe and wonder over the direct experience of God. "Edwards" R. M. Jones tells us in his "Some Exponents of Mystical Religion"(1), "felt himself on a certain occasion in his youth to be swallowed up in God and brought into conjection with his divine majesty. The whole world seems to him to be altered and to be filled with divine glory". The above Edwards' type of mysticism is not the type Poe showed.

Moreover Emerson's essay on "The Oversoul" is a most natural and spontaneous piece of mystical writing. " The soul's communication of truth," he wrote, "is the highest event in nature....and this communication is an influx of the Divine Mind into one mind. It is an ebb of the individual rivulet before the following surges of the sea.... Every movement - the individual feels invaded by it

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(1) R. M. Jones: "Some Exponents of Mystical Religion"

is memorable."

Again, he says "There is not bar or wall in the soul where man, the effect, ceases and God, the cause, begins. The walls are taken away. We lie open on one side to the deeps of spiritual nature, to the attributes of God." This same life that bursts into man with an invading revealing force also pours itself according to Emerson through nature, which thus becomes the garment that half reveals and half conceals the spirit that weaves the word. In this conception Emerson's mysticism touches the Oriental and is akin to Poe's pantheistic thought tendency.

Walt Whitman is another impressive interpreter of mysticism, and his own autobiographical passages plainly reveal the fact that he was himself in his own experience a mystic of remarkable depth. There are many passages in Whitman's prose which either report direct mystical experiences or interpret the nature and value of mysticism. Both Emerson and Whitman were acquainted with the sacred books of the East.

There is also a slight mystical note in many

poems of Whittier who was a Quaker in faith and practice, and who always put a strong emphasis on the inward life and on direct experience of God. This inner light of the Quaker is not particularly Oriental as an idea.

But all these men of letters just mentioned are in the main Western mystics, whereas Poe was in being a dream-type of mystic more Oriental in his attitude. The main difference between those men of letters is that Poe was a dreamer and a pantheist, while the thought of Edwards, Whitman and Emerson was merely tinged with pantheism, and none of these men were dreamers in the Oriental sense. Perhaps they were close to Oriental pantheism, yet they never reached it, and that is why I venture to classify Poe rather than them among the Oriental mystics.

THE ORIENTALISM OF POE'S STYLE

The Orientalism of Poe's Style

The Orient in general derived its style from its holy books. Mohammedans, though in vain they try their utmost, to imitate the style of their Quran, which to them, is supreme in coherence, beauty, and structure, inevitably fail. Jews desire no more than to adopt the words of their Talmud, and the Christians think that no poem or literary gem can compete with the simplicity and beauty of their Bible; yet in the Western world we find literature, of little or no resemblance to this standard of style and coherence. Westerners believe that the Bible is clear and simple, but at the same time they modernize their style according to their age. They fancy that the Bible possesses old phrases, which means little or nothing to the modern ear. In the Orient, however, it is different. There is a spoken and a classical language. The spoken language changes according to the whims and fancies of the nations, while the classical which tries to imitate the holy writ remains unchangeable through the ages. It is interesting to notice that among Western writers that Poe among

others used the language of the Bible. Not only did he do this, but he modelled much of his prose and poetic style directly on the Biblical phrasing. In this respect he followed a channel that Oriental authors attempt always to follow. "His noblest writings", says Forrest, "reveal resemblances to the Bible of a most worthy kind, from the point of view of structure and style".(1)

Holy books are characterized by their extreme simplicity of structure. The narration of the Quran and the Scriptures for example more forward by a succession of co-ordinate sentences. The clauses are usually connected by "and". In Arabic books, sentences may be divided almost anywhere by periods, or may be allowed to flow undivided, through perhaps, chapters and books. This is also done in the Qûran and the Bible. A Biblical example may here be appropriate in order to compare to Poe's style. Forrest selects the following narrative from story:

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(1) C. Forrest: "Biblical Allusions in Poe"

"And the servant ran to meet her, and said "Let me, I pray thee drink a little water from thy pitcher." And she said, "Drink my lord." And gave him to drink. And when she had done giving him drink, she said "I will draw water for thy camels also, until they have done drinking." And she hasted, and emptied her pitcher into the trough, and ran again unto the well to draw water, and drew for all his camels. And the man wondering at her, held his peace, to wit whether the Lord had made his journey prosperous or not."(1)

Comparing this, with a paragraph from Poe selected at random from any of his characteristic tales, we find:

"Then I cursed the elements with the curse of tumult; and a frightful tempest gathered in the heaven, where, before, there had been no wind. And the heaven became livid with violence of the tempest - and the rain beat upon the head of the man - and the floods of the river came and the river was tormented into foam - and the water lilies shrinked within their beds - and the forest crumbled before the wind - and the thunder rolled - and the lightening fell - and the rock

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(1) Gentiles 24, 17-21.

rocked to its foundation. And I lay close within my covert and observed the actions of the man. And the man trembled in the solitude; but the night waned and he sat upon the rock."(1)

This is a common style in Poe.

To analyse this phase of Poe's style, is to analyse the Oriental style. In both we discover identical devices. Repetition, emphasis, and the refrain are frequently used in Oriental literature. In the Qûran we find the device of repetition "I am as thou art, my people as thy people, my horses as thy horses."

We read in Poe's "Premature Burial":

"They must sleep or they will devour us, they must be suffered to slumber, or we perish."(2)

We find emphasis in the scripture:

"Come out, come out thou man of Belial."(3)
"I will overturn, overturn, overturn it."(4)

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(1) E. A. Poe: "Silence"
(2) E. A. Poe: "Premature Burial" p. 273
(3) Samuel II 16: 7
(4) Ezekial 21: 27

So in Poe:

"Is it not - oh, is it not a pitiful sight?.... Is it not - oh God! is it not a very pitiful sight".(1)

"Never then, at least, I shrieked alone, and never-can I never be mistaken - these are the full, and the black, and the wild eyes of my lost love of the lady - of the lady Ligeia."(2)

As to refrain we find in Poe:

"And I lay close within shelter of lilies, and observed the actions of the man. And the man trembled in the solitude, but the night waned and he sat upon the rock."(3)

Turning to the "Ahadith" we find:

"Thus saith the Lord: For three transgressions of Damascus, yea for four, I will not turn away the punishment thereof."(4)

Conciseness seems to be a quality both in Poe and in many Oriental authors. As far as I know, no Arabic author used a vain repetition. It is a coincidence to find

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(1) E. A. Poe: "Premature Burial"

(2) E. A. Poe: "Ligeia" p. 268

(3) E. A. Poe: "Eleanore"

(4) El Ahadith, Also the Bible.

Poe preaching the gospel of the brief and the concise. He seems to have adopted Mohammed's words "If words are of silver, silence is of gold" or Christ's statement that "A wise man spareth his words." The best pieces of Arabic literature follow Poe's famous quotation "the principle of aiming at the greatest clearness is the briefest compass." It is to be admitted, of course, that the stylistic likenesses cited in the preceding pages are only phases of Poe's style.

POE'S ORIENTAL VOCABULARY

Poe's Oriental Vocabulary

Many Oriental words are found in Poe's prose and poetry. Arabic words such as "Al Aaraf" which is drawn from the Quran being a name that the Moslems give to the realm of departed spirits intermediate between heaven and hell. "Israfel" is the Arabic word for angel. "Arabesque Grotesque", "seraph", "hand-maiden", "morrow", "apparel", "One Thousand and second tale of Scheherazabad" show Poe's use of words and topics in an Oriental sense. Oriental phrases which in English translation stand as prepositional phrases to supply the lack of adjectives are often used by Poe. His "heart of hearts" and "mystery of mysteries" can scarcely be considered as original types of expression in the works of Occidental authors. Besides using Arabic, he used Hebrew words, "Cherub", "Hallelujah" and "Amen", are frequently seen in his writings. He thus used English phrases in an Oriental sense.

I will even venture to go further. I will say that his favorite manner of expressing his conceptions of

literary merit and demerit, or the good or ill deserts of the writer, or the relation of a poet to his art, or of a lover to his beloved was purely Oriental. To Poe as to Arabic authors defects in writing were "sins" to result in "damnation" unless "confession" and "repentance" might avert "judgment" and lead to "salvation". To an Indian poet, artists and lovers are "priests" or "worshippers" offering "sacrifice", and "incense" and "prayers" before "shrines", "altars", and "divinities". Words like "Grace", "justification", "sanctification", "doctrines", "sects", "mediators", "heresies", "ministers", "regeneration", "resurrection" and "immortality", are found in Poe's and Zuhair's literature. Finally, the knowledge displayed in his "Tale of Jerusalem" and in his essay on "Palestine" convincingly show the Oriental aspect of Poe's vocabulary.

ORIENTALISM IN POE'S POETRY

Orientalism in Poe's Poetry

Poe's poetry too, has a contact with the Orient. Arabic poetry puts the greatest amount of thought in the smallest compass; which is the technique Poe advocated. Poets in general are very sensible of the beauty around them; but where the East differs from the West - is in emphasis, partly in a greater concern for the detail of the beautiful; but chiefly in the appreciation of art for art's sake.

Nature; - flowers of the field, trees of the forest, waves of the sea, storms of the heavens, stars of the sky, purity of love, beauty of women are themes of attraction to every Oriental as well as to every Occidental, but the Oriental treats these matters with an extended minuteness and ornateness such as characterizes Poe's treatment. A comparison of Poe and the Oriental poet respecting odors and fragrance shows likenesses. The Orientals delight in heavy perfumes, Poe dwelt upon the perfume of roses, violets, pansies, and rosemary. Flowers,

moonbeams, starlights, and beautiful women contributed to the excellency of his verse. Arabic literature, as is generally known in this country is full of voluptuousness and joy in beauty, womanly charms and graces, flowers and fruits, music and all sweet odors - all in an intoxicating profusion.

Poe maintained that the best poetry is the most prosaic. But he did not try to apply his principle beyond the order and form of his words. To him poetry meant nine-tenths mathematics; that is to say structure and form were depended upon for music and beauty. Thought and meaning was subordinated to harmony of sound and symmetry of form. No poet ever excelled Poe in the technique of verse, or used such faultless and wonderful meters and rhymes. And if the Arabs are to be known for anything, it is the perfection and the polish of their poetry, which oddly enough possesses the same traits as Poe's. Even his

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(1) E. A. Poe: "Magnolia"

(2) E. A. Poe: "Rationale of Verse"

aloofness, his morbidness, his over-refinement could justly be charged against many Arabian poets capable of weaving faultless rhyhmes. Arabic poetry has deep human sympathies which have ever made its verses the songs of humanity and fitted them for voicing the united feelings and aspirations of the wandering nomads. Incidently, to find a modern, Occidental, Aryan, aesthetic poet using the same literary devices in his poetry and prose as employed by the ancient, Oriental, Semetic poets is a matter worthy of consideration.

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(1) The great Arabian Abou Rabiya.

POE'S SHORT STORY

Poe's Short Story

The concensus of critical opinion seems to be unanimous in proclaiming Poe as one of the builders of the modern short sotry. "Americans", says Sherman "who are sensitive to the assertion that America has originated nothing in literature, point to Edgar Allan Poe as the originator of the short story".(1) Stories that were short and stories that were long existed before Poe;(2) but as Brander Matthews says "Poe first laid the principles which governed his own construction and which have been quoted very often, because they have been accepted by the masters of the story in every modern language."(3)

The period of experimentation in short story technique was well-nigh at an end, when Poe gazed into the limbo of imagination and discovered there, what no one

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(1) S. Sherman: "A Book of Short Stories" p. 7

(2) Voltaire: "Zadig"

(3) B. Matthews: "The Short Story" p. 25

had seen before, the definite structure of a new literary type. Poe had a definite theory in regard to the short story. It should have for its aim "Totality of Effect". Previous writers had been accustomed to begin with setting, character, or plot, and to build in support of anyone of these, or to ramble along on no definite lines of structure. Poe believed that all three of these elements could be well developed, but unless centered around one of these elements the story would be unappealing and without effect. He believed that the triumph of the story lay not in the individual artistry of the three, but in a higher artistry which resulted in or made possible the blending of all into an "irresistible unity". He demanded of each story an answer to the question, "What is the objective?" He built from the end to the beginning so that each sentence, like a falling domino, pointed toward the final period of the tale.

Under Poe's hand the short story became an organism free of the tale-like style, the moralizing and philosophizing of Irving and Hawthorne, thus possessing a

definite structure, and aiming at totality of effect; yet, Poe never dreamed of the short story as his chief literary medium. He wrote prose, because the market of the time demanded short story fiction , and the desperate financial situations in which he was usually involved forced him to bend his energies to the short story. Though his verses made him a striking poet, still the short story claimed his time and effort, forcing him to become its most noted craftsman and artist. So great an influence did Poe exert on the short story that its whole history is divided into just two periods - before and after Poe.

The reader of this paper is probably wondering why I am analysing Poe's short story technique without referring to the Orient. The answer is that as I write on Poe, I naturally think of such Arabian writers as Al Manfaloti, Ibn el Roumi, and a score of others. Their technique is one of totality of effect and seems identical with Poe's, and their themes and topics are undoubtedly similar. Oriental writers before Poe manifested their

deepest interest in spirits, pestilence, cataclysm of nature, angels, and nearly all objects of morbid curiosity. Ibn Joubair, for example, gave much space to questions of astronomy and geography. El Roumi is full of legends concerning the creations and the angels. How much Poe was fascinated by such themes is known to all who read him. Such topics influenced his short stories to a very large extent, as well as his poems. There are many of his notable tales that depend upon these things for their shuddering and compelling interest. Terrible aspects of nature, as in "Arthur Gordon Pym", and "The Descent into The Maelstrom"; devasting pestilence, as in "The Masque of the Red Death"; uncanny manifestations of diseased minds and prankish natural forces as in "The Fall of The House of Usher", and "The Black Cat"; dreams of conquering death as in "The Case of M. Valdemar" and "Mesmeric Revelation"; vision of the end of the world as in "Eiros and Charmion" and "Monos and Una" almost all his creative work not only his modern short story, will fit into this classification,

and will fall within the Oriental boundaries of imaginative creations. Hence the spirit of the ancient, the theories of the Levant, and the mysticism of the Orient dwelt upon him, for he was anointed to preach the mysterious, the weird, the grotesque and the Arabesque. And thus sure enough, the short story subject that Poe had in mind, had germinated under the genial sun of the Orient, not far from the setting of the Arabian Nights, and had quickened and been perfected in the pale cold twilight of Eastern America.

CONCLUSION

Conclusion

Whether we come to the conclusion that Poe was steeped deep in his Orientalism or not, we must admit that he had an Oriental touch about him. Its derivation is the puzzling question. Did he ever visit the Near East? Or, was his knowledge of the East merely general?

In volume 19 of the Encyclopedeia Britanica we are informed that after the quarrel between him and Mr. Allan, his stepfather, "Poe disappeared for two years setting out for Eastern Europe to join the Greeks in their fight for independence". Again, we find in Hervey Allen's book that "it was said that he wrote letters to his foster mother dated from St. Petersburg". If we could prove all this, it would be easy to assume that he visited the Near East since he was born with an inexplicable Oriental temperament. I feel positive if he had gone that far he would have visited

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(1) Encyclopedeia Britanica vol. 19, 9th edition.

(2) Hervey Allen: " E. A. Poe"

his own mysterious land of "The Arabesque Grotesque". But I am inclined to doubt the statements mentioned above. The two years of his disappearance can be accounted for now. The War Department records show that Poe enlisted in the United States Army on May 26, 1827 under the assumed name of Edgar A. Perry. He was immediately assigned to Battery "H" of the first artillary then stationed in Boston harbor. This is the only long mysterious disappearance of his life. In 1829 he was at Richmond, where he stayed with the Allans until he went to West Point in 1830. On the other hand, while at West Point, we find that Poe wrote a book of "Poems", published by Mr. E. Bliss in 1831 (that is after his dismissal from West Point). This book includes six poems: 1."To Helen" 2."The Sleeper" 3. "Lenore" 4. "The Valley of the Unrest" 5. "The City in the Sea" and 6. "Israfel".

The last three are of a different kind. Woodberry says that "they are developed from Oriental suggestions". In these for the first time the strangeness, the distance,

and the mystical power are revealed in the poet. Now how could a youth of only twenty-two reveal such ideas, when he was in an utterly opposite environment? Does it not seem probable that he must have come in contact with such ideals to embody in his poems such revelations? We are told that while in the University of Virginia he was interested in Ancient and Modern languages. If he had made the disputed trip to Russia or Greece, he could have visited the native lands of those Ancient languages. If he did not visit those distant lands and mysterious places, as is doubtless the case, he could not have managed to express most adequately those "Oriental Suggestions", without a certain inborn Oriental cast of character. One might say, also that his general knowledge and extensive reading, would help in this respect. Being an Oriental myself I dare say that it was more than this. The penetration is more genuine. Longfellow with his travels and Emerson with his philosophy would have failed had they attempted the same themes as Poe. Did he visit the Orient then? Personally I do not believe that he left America after his visit to England with the Allans. He

must have been born with those Oriental elements. Such " Oriental suggestions" as he displayed are instinctive, they are a part of the poet himself. The consequence is that Poe's similarities to the Oriental are casual if not instinctive.

APPENDIX A

Appendix A.

Jan. 19, 1809	Boston	Poe born
1809	"	Poe lived at 33 Hollis St.
Sept. 1809	New York	Moved to New York
July 4, 1810	"	Mrs. Poe's husband disappears
Summer 1810	Richmond	Leaves N.Y. for Richmond
Winter 1810	Charleston,N.C.	Mrs. Poe plays in Charleston
Dec. 20, 1810	Norfolk, Va.	Rosalie born
Aug. 1811	Richmond	Richmond Players take care of family
Nov. 25, 1811	"	Richmond paper appeals for the family
Dec. 8, 1811	"	Mrs. Poe dies
Dec. 9, 1811	"	Mrs. Allan takes Edgar Home
May 1812	"	Mr. Allan pays Poe's doctor bill
1814	"	Poe attends a boys school
June 17, 1815	England	Allans take Poe to England
July 28, 1815	"	Arrive in Liverpool
Summer 1815	"	Poe sent to school
Oct. 7, 1815	London	Arrive in London
Fall 1815	Irvine	Sent to school in Scotland
Spring 1816	London	Returns to London

Dec. 10, 1809	Boston	Pre Dixon
1810	"	Mon Times re Mr Wolfe etc.
Sept. 1809	Pre York	Boyce to Pre York
July 4, 1810	"	Lee, Boe: Declared Dip- Re Wolfe
August 1810	Stanford	Lecture re T. Jos Stanford
Wales 1811	Cheltenham, E.	Lee. Pre Plaza to Theatre
Dec. 30, 1811	Boscawen, N.	Theatre Lease
Dec. 1811	Piscataqua	Pickering Pierce & Co. Lease of Theatre
Nov. 18, 1811	"	Pickering Lease Assign Lea Pre Theatre
Dec. 9, 1811	"	Lee. Pre Wife
Dec. 5, 1811	"	Dir. Bill to Leave Albany Down
Dec 1810	"	Dir. Wife Copy Pre's Answer 1811
1811	"	Pre Refuses a Copy Accept
June 17, 1812	England	Pickens Pre to England
July 24, 1812	"	Letter to Stratford
Summer 1812	"	Pre Part to Ireland
Oct. 7, 1812	London	Letter to London
9/11 1812	London	Bill Pr Accept to Portland
Spring 1813	London	Partner in London

1816	Chelsea	Sent to boarding school
Summer 1817		Poe leaves school
Fall 1817	London	Poe enters the Manor House School
1820	"	Poe leaves school
June 1820	Liverpool	Set sail for N. Y.
July 21, 1820	New York	Arrive in New York
Aug. 1820	Richmond	Allans stay with Mr. Ellis
Fall 1820	"	Attends school under Master Clarke
Fall 1820	"	Moved to their new home
1823	"	Schoolmaster reads Poe's early poems
1823	"	Poe meets Mrs. Stanard
Fall 1823	"	Recites original Eng. ode
April 1824	"	Mrs. Stanard dies
Fall 1824	"	Marquis de La Fayette visits America
Fall 1824	"	Lieutenant Poe salutes the Marquis
March 1825	"	Is put under a private tutor
June 28, 1825	"	Allans move to Main and 5th Streets
1825	"	Makes better acquaintance with "Myra"
Summer 1825	"	Henry visits Poe

Feb. 14, 1826	Charlottsville	Matriculates at U. of Va.
Sept. 21, 1826	"	Writes to John Allan
Dec. 1826	Richmond	Poe's guardian disgusted with him
Mar. 19, 1827	"	Poe breaks with guardian
1827	"	Poe sails to Norfolk under name of Henri Le Rennet
April 1827	Boston	Arrives in Boston
May 1827	"	Tamerlaine and other poems published
May 26, 1827	"	Joins Army
Summer 1827	Fort Independence	
Oct. 31, 1827	S. Carolina	Battery ordered to Ft. Moultry
Dec. 1, 1828	"	Writes to John Allan
Dec. 1828	"	Transferred to Ft. Monroe, Va.
Jan. 1829	"	Poe ill in military hospital
Feb. 28, 1829	Richmond	Mrs. Allan dies
Mar. 1, 1829	"	Poe visits to the Allans
Apr. 15, 1829	New York	Receives discharge from Army
May 7, 1829	Richmond	Goes to Washington to deliver letters to Sec. of War
May 1829	"	Poe in Baltimore
May 11, 1829	"	Calls on Mr. Wirt

July 23, 1829	Richmond	Walks to Washington
July 26, 1829	"	Mr. Allan sends money to Poe
Aug. 19, 1829	"	Mr. Allan sends $50
Aug. 29, 1829	"	Poe lives on $10 one month
Sept. 1829	"	Good news from Yankee
Dec. 1829	"	Second Vol. Al Aaraaf and other poems published
Jan. 1830	Richmond	Poe in Richmond
Mar. 1830	"	Gets appointment to West Point
May 3, 1830	"	Quarrels with Mr. Allan
July 1, 1830	West Point	Takes Oath
Oct. 1830	Philadelphia	"Sonnet-To Science" published
Oct. 1830	New York	Mr. Allan marries 2nd wife
Jan. 3, 1831	West Point	Writes to Mr. Allan
Feb. 8, 1831	"	Leaves West Point
Feb. 19, 1831	"	Boards steamboat for N.Y.
Feb. 20, 1831	New York	Arrives
Feb. 1831	"	Proof reader for Mr. Bliss
Mar. 6, 1831	West Point	Gets discharged from West Point
Mar. 1831	New York	Second edition of poems

Mar. 1831	Philadelphia	Arrives in Philadelphia
Mar. 1831	Baltimore	Poe arrives via boat
May 6, 1831	"	Applies for job
Aug. 1, 1831	"	Henry Poe dies
Nov. 7, 1831	"	Arrested for a debt
Dec. 5, 1831	"	Mrs. Clemm writes to Mr. Allan
Jan. 1823	"	Mr. Allan lends assistance
June 1823	Richmond	Poe returns to Richmond
Oct. 12, 1833	Baltimore	Sat Visitor prints M.S. found in a bottle
Mar. 15, 1835	"	Mr. Kennedy invites him to dinner
Mar. 1835	Richmond	"Bernice" appears
Sept. 1835	"	First married to Virignia
May 16, 1836	"	Poe married to Virginia the second time
1836	"	Corresponds with Hawk, Anton, Paulding, and others
Jan. 3, 1837	"	Resigns from Messinger
Feb. 1837	New York	Poe, Mrs. Clemm, and Virginia arrive
Spring 1837	"	Moved to Cormine St.
Mar. 30, 1837	City Hall,N.Y.	Poe invited to dinner
June 1837		Am.Monthly publishes Von Jung and The Mystic

Oct. 1837	New York	Reviews Stephen's "Arabia Petraea"
Winter 1837	Northern Dispensary	Calls for medicine
July 1838		Issues fourth book and first volume of prose
1838		Goes to Phila. to edit Farmers Cabinet
Aug. 1838	Philadelphia	Poe and family go to Phila.
Sept. 1838	"	Lives at 4th and Arch
Sept. 5, 1838	"	Moves to 16th near Locust
April 1839	"	Publishes conchologist's first book
April 1839	Baltimore	Haunted Palace
Spring 1839	Philadelphia	Translates Lemonier's "Natural History"
May 1839	"	Pub. "Devil in the Belfry"
May 10, 1839	"	Poe and Burton confer
July 1839	"	Reviews Willise's "Tortesa"
July 1839	"	Publishes "Gentleman's Mag."
Aug. 1839	Philadelphia	"The Man that was Used Up"
Sept. 1839	"	"Fall of the House of Usher"
Sept. 28, 1839	"	Pub. collected tales, 2 volumes
Oct. 1839	"	"William Wilson"
Nov. 1839	"	"Morella"
Winter 1839	"	"Conversation of Eiros and Charmion

Dec. 1839	Philadelphia	Moved to Schuylkill River
Dec. 1839	"	"Tales of the Grotesque and Arabesque"
May 1840	"	Poe meets F. W. Thomas
Jan. 1840		Reviews Moore's "Alciphron"
June 1840		Poe quits Gent's Mag.
Dec. 1840		"The Man of the crowd"
Feb. 1841		Reviews "Barnaby Rudge"
Nov. 1841		Poe meets Hirst & Lippard
Jan. 1842		Virginia stricken at party
March 1842	Philadelphia	Poe visits Dickens at U.S. Hotel
April 1842	"	Poe leaves Mr. Grahams staff
April 1842	"	Reviews Hawthorns "Twice Told Tales"
May 1842	"	"Masque of the Red Death"
June 1842	"	Reviews Griswold's "Anthology"
1842	"	Poe goes to N. Y. to find Mary Devereauz- Fails
1842	"	Moves to Spring Garden St.
Summer 1842	"	Mrs. Clemm appeals to Mrs. Bugin
Summer 1842	"	Virginia worse
Summer 1842	"	Poe goes to Saratoga Springs

Sept. 1842	Philadelphia	F.W. Thomas visits Poe
Fall 1842	"	Poe corresponds with Lowell
Jan. 1843	"	Contributes to Lowell's "Pioneer"
1843	"	"The Tell Tale Heart" pub. in "Pioneer"
Spring 1843	"	Poe spends time on promotion of stylus
March 1843	"	Poe goes to Washington
March 10, 1843	Washington	Poe escorted by J.E.Daw
Mar. 13, 1843	"	Visits Pres. and returns home
March 1843	Philadelphia	"Pioneer" fails
June 1843	"	Submits the "Gold Bug" to the Dollar Newspaper
July 19, 1843	"	Registers as Law student under Hirst
July 1843	"	"Black Cat" published
March 1843	"	Pub. "Rationale of Verse"
Sept. 13, 1843	"	Writes to Lowell
Winter 1843	"	Poe reads Raven to Pub.
Fall 1843	"	Pub. Prose romances
Nov. 25, 1843	"	Lectures before Lit.Inst.
Jan. 11, 1844	Baltimore	Repeats Lecture
April 1844	Philadelphia	Pub. Elk & Ragged Mt.

April 6, 1844	Philadelphia	Poe & Virginia go to N.Y.
April 13, 1844	New York	Sun Pub. "Baloon Hoax"
June 1844	"	"Dreamland" appears
Summer 1844	"	Move outside of N.Y.
July 31, 1844	"	Pub. "Premature Burial"
Fall 1844	"	"The Raven" published
Aug. 1844	"	Pub. "Mesmeric Revelations"
Sept. 1844	"	"The Oblong Box"
Jan. 1845	"	Secures one third interest in Broadway Journal
Feb. 8, 1845	"	"Raven" appears in Mirror
Feb. 28, 1845	"	Delivers address before 300
June 1845	"	Pub. "Tales"
Oct. 1845	"	Becomes sole editor of Broadway
Fall 1845	"	"The Raven and other Poems"
Jan. 3, 1846	"	Journal seen no more
Feb. 1846	"	Virginia's last Valentine
Spring 1846	"	Guest of Else Lynch
March 1846	"	Graham's carries Marinalia
April 1846	"	The Philosophy of Comp.

April 1846	Baltimore	Poe goes to Baltimore
May 1846	New York	"How I wrote the Raven"
May 1846	"	Moved to Fordham
June 1846	"	The War of the Literati
Feb. 1847	"	Virginia dies
Mar. 13, 1847	"	Address to M.L.S.
March 1847	"	"The Domain of Arnheim"
Aug. 1847	"	Visits Philadelphia
Dec. 1847	"	"Ulalume" appears
Feb. 3, 1848	"	Lectures on Cosmogony of the Universe
March 1848	"	"Eureka" Appears
Nov. 16, 1848	"	To Annie
Nov. 22, 1848	"	To Mrs. Whitman
Jan. 1849	"	"For Annie"
1849	"	"Eldorado"
Sept. 1849	Philadelphia	Imprisoned over night
Oct. 1849	New York	Poe dies
Nov. 1849	"	" The Bells" appear

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1809-1849

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